

DOCUMENT RESUME

ED 210 868

EC 140 669

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TITLE Can't You See What I'm Saying. A Study of Non-Verbal Communication. An Alpha Study Unit.
INSTITUTION Montgomery County Intermediate Unit 23, Blue Bell, Pa.
SPONS AGENCY Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.; Pennsylvania State Dept. of Education, Harrisburg.
BUREAU NO 78081-C
PUB DATE 81
NOTE 41p.; Prepared through Project ALPHA (Advanced Learning Programs in the Humanities and the Arts).
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Body Language; Creative Development; *Creative Expression; Dance; Elementary Education; *Gifted; *Learning Activities; Lesson Plans; *Movement Education; *Nonverbal Communication; Psychomotor Skills; Self Expression; Talent; Units of Study

ABSTRACT

The unit on nonverbal communication is designed for presentation to elementary, middle, and junior high school gifted students. An introductory section lists four unit objectives leading to awareness of the nonverbal communication transmitted by students themselves and by others; expression and understanding of the nonverbal messages of gestures, postures, facial expressions, etc.; involvement in communication activities which develop self confidence and self expression; and development of creativity in and sensitivity to aesthetic movement. Following another section which lists suggested audiovisual and printed materials are nine lessons which cover such topics as critical analysis of nonverbal communication, creative movement, movement as interpretation of poetry, movement as interpretation of music, and aesthetics of movement. Information on each lesson includes the objectives, suggested materials, and presentation procedures. (SB)

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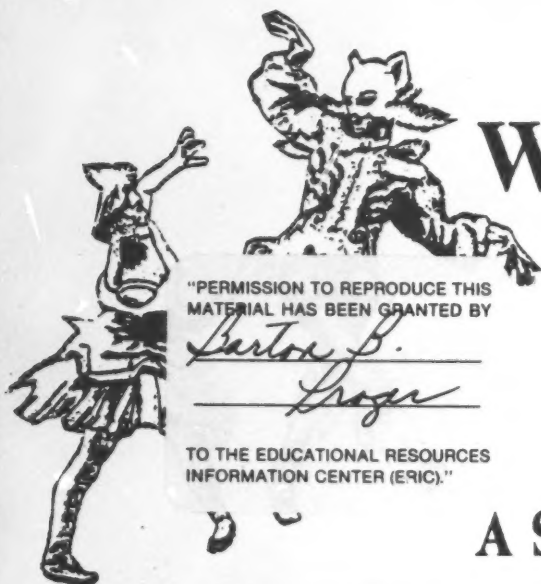
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A Study of Non-Verbal Communication

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STUDY UNIT

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CAN'T YOU SEE WHAT I'M SAYING?
A Study of Non-Verbal Communication

A Study Unit Designed for
Education of the GIFTED in the Humanities and the Arts
by

PROJECT ALPHA
Advanced Learning Programs in the Humanities and Arts

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NOTE: Special thanks are expressed to Ms Katherine Benner and Ms MaryBeth Nace, who contributed greatly to the initial development and field testing of this Study Unit.

This Unit has been prepared as part of Project ALPHA's efforts to design and develop innovative and challenging materials for Gifted Education. The Project Staff has endeavored to produce units that: (1) provide a strong interdisciplinary blend of the content and strategies of the Humanities and Arts; (2) foster both critical and creative thinking; (3) provide stimulating and enriching experiences for Gifted students; and (4) encourage the use of multiple teaching methods and styles.

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Project ALPHA is a Title IV-C
Federal Project in Gifted Education Sponsored by

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TITLE IV-C

The work presented or reported herein was performed pursuant to a grant from the Pennsylvania Department of Education acting as the State Education Agency for the United States Office of Education, Department of Health, Education and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the Pennsylvania Department of Education or the United States Office of Education, and no official endorsement by either agency should be inferred.

This program was funded from Pennsylvania Department of Education as Project No. 78081-C (September 1, 1978) under ESEA Title IV-C of the Education Amendments of 1974 (P.L. 93-380) under the dual guidance of the Office of Planning and Evaluation (Title IV) and the Bureau of Special and Compensatory Education.

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ALPHA UNIT

CAN'T YOU SEE WHAT I'M SAYING?

OBJECTIVES:

1. To help students develop an awareness of the non-verbal communication transmitted by themselves and others.
2. To help students express and understand the non-verbal messages of gestures, postures, facial expressions, etc.
3. To involve students in communication activities which will develop their self-confidence and self-expression.
4. To foster creativity in and sensitivity to aesthetic movement.

NOTE TO THE TEACHER:

This Unit is designed for presentation in elementary, middle, and junior high schools. The orientation of this Unit is twofold: (1) to familiarize students with the non-verbal communication they are constantly encountering in everyday situations; (2) to help students develop an aesthetic sensitivity to the non-verbal communication in the performing arts. Choice of materials and techniques will depend upon the student audience, time to be spent on the Unit, desired depth and breadth of study, etc. It is recommended that the teacher adapt the Unit to meet the needs and objectives of specific student groups.

This Unit is comprised of a series of lessons designed to aid students in developing an awareness of non-verbal communication and in utilizing such communication in an effective manner. Each subject is designed to be flexible in content, to use a good number and variety of materials, and to have the capacity for expanded and in-depth study. The lessons are put forth in a sequence in which they will overlap and build upon each other forming a unit of approximately 25-30 hours.

Students will be expected to develop an awareness of the non-verbal communication process in which they play the roles of both receiver and transmitter. This will be accomplished through a study of such non-verbal messages as gestures, postures, facial expressions, personal space, etc. The students will become involved in communication activities which will develop their self-confidence, creativity, and self-expression. They will have the opportunity to participate in experiences incorporating creative movement, music, poetry and the imagination.

CAN'T YOU SEE WHAT I'M SAYING?

SUGGESTED MATERIALS

AUDIO-VISUAL

An Artist's Vision/A Dance of Life, (sound/filmstrip),
Harcourt Brace Jovanovich Films, Inc., New York,
1978.

Debussy's Afternoon of a Faun, (audio/visual kit), Imperial
Educational Resources, Inc., Pleasantville, New York,
1971.

I Am A Dancer, Too/Paths of Song, (sound/filmstrip),
Harcourt Brace Jovanovich Films, Inc., New York,
1977.

In An Art Musuem/The Sun Dancers, (sound/filmstrip),
Harcourt Brace Jovanovich Films, Inc., New York,
1978.

Language, Signs and Symbols: How Man Communicates, (2 parts,
sound/slide program), The Center for Humanities, Inc.,
White Plains, New York, 1972.

Learning to See and Understand: Developing Visual Literacy,
(2 parts, sound/slide program), The Center for
Humanities, Inc., White Plains, New York, 1972.

Man As Symbol Maker: Creating New Meanings, (2 parts,
sound/slide program), The Center for Humanities,
Inc., White Plains, New York, 1974.

Personal Communication....Gestures, Expressions, and Body
English, (2 parts, sound/slide program), The Center
for Humanities, Inc., White Plains, New York, 1974.

Principles of Modern Dance, (audio/visual kit), Imperial
Educational Resources, Inc., Pleasantville, New York,
1972.

Speak Up: Skills of Oral Communication, (3 parts, sound/
slide program), The Center for Humanities, Inc.,
White Plains, New York, 1977.

AUDIO-VISUAL

Stravinsky's Firebird, (audio/visual kit), Imperial Educational Resources, Inc., Pleasantville, New York, 1968.

Expressions, (activity kit), Leon Karel. Harcourt Brace Jovanovich, Inc., New York.

Eye Openers: A Program in Writing/Awareness, (audio/visual kit), Don Blegen and David A. Sohn. Scholastic Book Services, Inc., Englewood Cliffs, N.J., 1974.

PRINTED MATERIALS

Aesthetics, ALPHA Study Unit, Le Storti/Angelucci/Higgins. ERIC, 1980.

Art/Design: Communicating Visually, Gilbert Clark and Enid Zimmerman. Art Education, Inc., Blauvelt, New York, 1978.

Advertisement Book, The, Skinner and Stanley. McDougal, Littell Company, Evanston, Illinois, 1978.

Body Language and Social Order: Communication as Behavioral Control, Albert E. Schefflen, M.D. and Alice Schefflen. Prentice-Hall, Inc., Englewood Cliffs, N.J., 1972.

Communicate!, Stuart Chase. McDougal Littell Company, Evanston, Illinois, 1978.

Contact, A Textbook in Applied Communications, (Second Edition), Howard/Tracz/Thomas. Prentice-Hall, Inc., Englewood Cliffs, N.J., 1974.

Exploring Mime, Mark Stolzenberg. Sterling Publishers Company, New York, 1979.

Dance, Jamake Highwater. A & W Publishers, Inc., New York, 1978.

Face Language, Robert Whiteside. Simon and Schuster Corporation, New York, 1974.

History of Ballet and Dance, A, Alexander Bland. Praeger Publishers, New York, 1976.

Human Connection, The, Ashley Montagu and Floyd Matson. McGraw-Hill Book Company, New York, 1979.

PRINTED MATERIALS

Humanities, The, (Sixth Edition), Dudley/Faricy/Rice.
McGraw-Hill Book Company, New York, 1978.

Humanities, The, Teacher's Guide, James G. Rice. McGraw-Hill, New York, 1978.

Making a Ballet, Clement Crisp and Mary Clarke. Macmillan Publishing Co., Inc., New York, 1974.

Making Contact, Teacher's Manual, McCloskey, et al.
Harcourt Brace Jovanovich, Inc., New York, 1974.

Making Contact: Non-Verbal Communication, Louis Forsdale.
Harcourt Brace Jovanovich, Inc., New York, 1974.

Making Contact: Visual Persuasion, Stuart Bay and William Thorn.
Harcourt Brace Jovanovich, Inc., New York, 1974.

Speaking Of...Communication/Interpretation/Theater,
Charles A. Wilkinson. Scott, Foresman and Company, Glenview, Illinois, 1975.

Speaking Of...Communication/Interpretation/Theater,
Teacher's Manual, Beyer/Lee/ Wilkinson. Scott, Foresman and Company, Glenview, Illinois, 1975.

Understanding Ballet, Mary Clarke and Clement Crisp.
Harmony Books, New York, 1976.

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: Introduction to Non-Verbal Communication

OBJECTIVES: To familiarize students with the concept of non-verbal communication.

To make students aware of the use, value, and frequency of non-verbal communication in our lives.

To acquaint students with the variety of forms which non-verbal communication can take.

MATERIALS: Personal Communication: Gestures, Expressions and Body English (Part I and Body Language Poll)

The Human Connection

How To Read A Person Like A Book

Face Language

(See Suggested Materials List for details.)

PRESENTATION:

- In order to make the students aware of the importance and frequency of non-verbal communication, the teacher may want to introduce the unit by examining communication in general. The following discussion questions are suggested:

What is communication?

What forms can communication take?

What is the most common form of communication? (The students are most likely to answer that speech is the most common form. The teacher, however, should continue the discussion in order to show that, in its broadest sense, non-verbal communication is an almost continual process.)

- Direct the students to complete the Body Language Poll which accompanies the Personal Communication... audio/visual kit. Ask them to fill in their answers honestly and with little prior discussion of items. Note: The publisher has granted permission to duplicate this poll, a copy of which follows this lesson. Follow the survey with a short discussion of the students' answers, but ask the students to retain the poll for more detailed discussion later in the unit.

One point worth discussing with the poll as a springboard is that non-verbal communication has a variety of forms including, of course, facial expressions, gestures, and postures, but also such elements as personal space, complexion changes, speed of walking, etc. It would be appropriate at this stage to make the students aware of this variety.

- Show Part I of Personal Communication: Gestures, Expressions and Body English. The teacher is encouraged to refer to the Teacher's Guide accompanying this sound/slide show for some interesting warm-up activities and discussion questions.
- Follow the show with a brief discussion of non-verbal communication in general. Discussion questions may include:

What is Non-Verbal Communication?

Is body language learned? If so, when do we learn it and from whom?

How frequently is non-verbal communication used?
(Some researchers feel that it represents a considerable majority of all personal communication.)

Discuss and interpret this statement: "Often we look but fail to see."

What is personal space? What affects the size of personal space?

What do you think is the value of non-verbal communication? Do you think people should be encouraged or discouraged to use it? Do you think they have a choice?

- The teacher may conclude this lesson with a brief outline of the future activities and studies that will make up the unit.



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Personal Communication: Gestures, Expressions and Body English

BODY LANGUAGE POLL

In addition to the spoken language, we all use body language to communicate. Facial expressions, the gestures of hands, and body postures are such an integral part of self-expression that often we are not even aware of them. The following poll has been designed to point out those personal aspects of body language used in everyday conversation and situations.

1. You feel comfortable with your body: _____ all of the time; _____ most of the time;
_____ some of the time; _____ none of the time. Explain _____
2. You consider yourself: _____ coordinated; _____ uncoordinated. Explain _____
3. Your posture is: _____ straight and tense; _____ straight and relaxed; _____ slumped;
_____ other.
4. You usually walk: _____ at an even pace; _____ dragging your feet; _____ with a bounce;
_____ swinging your arms; _____ other.
5. You usually sit: _____ straight; _____ with drooping shoulders; _____ with crossed legs;
_____ with legs together; _____ slumped down; _____ other.
6. Explain how your sitting position alters in the following situations:
_____ the classroom; _____ watching TV;
_____ in a restaurant; _____ at a party.
7. Check the parts of the body you use most frequently to express yourself:

_____ eyes	_____ forehead	_____ feet
_____ eyebrows	_____ chin	_____ shoulders
_____ nose	_____ hands	_____ other
_____ mouth		

Explain _____
8. The facial expression that is most characteristic of you is: _____ cheerful; _____ pensive;
_____ angry; _____ other.

9. When you like someone, you show them by: _____ making eye contact; _____ touching; _____ pointing your body directly toward them; _____ standing close; _____ other.
10. When you dislike someone and want to convey your feelings, you: _____ stare; _____ turn away; _____ cross your arms; _____ stand rigidly; _____ knit your eyebrows; _____ other.
11. When you are nervous, you: _____ rock your body; _____ jiggle your foot; _____ bite your nails; _____ twirl your hair; _____ blush; _____ blink your eyes; _____ other.
12. When you want to emphasize a point, you: _____ pound your fist; _____ squint your eyes; _____ point your finger; _____ stamp your foot; _____ other.
13. When you want to show agreement, you: _____ nod your head; _____ smile; _____ move closer; _____ open your eyes wider; _____ other.
14. When you are angry, you: _____ turn red in the face; _____ shrug your shoulders; _____ frown; _____ throw your arms in the air; _____ other.
15. If someone gets too close to you during a conversation, you: _____ stand your ground; _____ move back; _____ place an obstacle between you.
16. Check the situations in which you would be most likely to touch someone:
 _____ to comfort them; _____ to show you like them; _____ to punish them;
 _____ to frighten them; _____ in contact sports; _____ in a crowded bus.
17. The method of touch you use most often, is: _____ tapping; _____ hugging; _____ patting; _____ punching; _____ other.
18. Situations in which your body language and spoken language are most likely to conflict are:
 _____ talking to someone you dislike; _____ being interviewed for a job;
 _____ being on a date; _____ other. Explain _____
19. If you were suddenly transformed into an animal, you would probably be changed into a:
 _____ bear; _____ swan; _____ pig; _____ deer; _____ giraffe; _____ tiger; _____ turtle;
 _____ penguin; _____ dog; _____ fish; _____ snake. Explain _____
20. If you were suddenly transformed into an animal, you would like to be changed into a:
 _____ . Explain _____

- UNIT: CAN'T YOU SEE WHAT I'M SAYING?
- LESSON: Critical Analysis of Non-Verbal Communication
- OBJECTIVES: To undertake a critical examination of the scientific and pseudo-scientific data on non-verbal communication.
- To conduct a detailed study of the forms and uses of non-verbal communication.
- To provide opportunity for the discussion and analysis of the subtleties of non-verbal communication.
- MATERIALS: Personal Communication: Gestures, Expressions and Body English (Part II and Body Language Poll)
- How To Read A Person Like A Book
- Face Language
- The Human Connection
- Body Language and Social Order
- Eye Openers
- (See Suggested Materials List for details.)

PRESENTATION:

- Note: This lesson is designed to provide for a rather critical and detailed examination of non-verbal communication and recent theory in its field. Part of the study should be devoted to achieving a greater understanding of the uses, interpretation, and factors that affect body language. The study should also include a look at the pervasiveness and subtlety of non-verbal communication. Another major purpose of the study would be to help students to become more aware of the non-verbal communication process in which they play the roles of both receiver and transmitter, and, therefore, to help them to use such communication skills in a more conscious fashion. And, of course,

since the research in this field is relatively new and only partially complete, it is very important that even younger students learn to be critical of both the theory and interpretation of this form of communication. Students may want to render criticism of both the literature and level of science in this field. Finally, this lesson will begin to touch on the aesthetics of movement, but most of that facet of movement will be studied in greater detail in succeeding sections.

- Present Part II of the sound/slide show Personal Communication: Gestures, Expressions and Body English. Again, it is recommended that the teacher refer to the accompanying Teacher's Guide for some interesting discussion questions and class activities.
- Following the presentation, discuss the contents of the show in detail. In particular, analyze the role and utilization of body language in the professions and the arts. Discussion questions in this area may include the following:

Which professions make heavy use of body language?

Which gestures, postures, etc. might affect, positively or negatively, our evaluation of people in different professions? For example, would we go to a doctor who bites his nails? Would we want to fly with a pilot who appears sleepy? Etc.

How does the proper use of body language affect public speaking and the performing arts? What would these things be like without gestures, expressions, and so forth?

- Non-Verbal Communication is really a cluster of elements to include posture, facial expressions, hand gestures, manifestation of body energy and health, etc. It also includes considerations of such elements as personal space and object language (hair styles, choices of fashions and colors, etc.). The teacher and students are encouraged to refer to the Suggested Materials List for sources of information on these topics. Following research and preparation, class discussion can focus on an analysis and evaluation of the research and theory on these various forms of non-verbal communication. The depth and length of this study are left to teacher discretion, but several discussion questions and activities

dealing with the more important aspects of this investigation are included below for possible use.

Have the class generate a list of all the various forms of non-verbal communication and what data these forms may reveal about a person.

What is the difference between "ritual" gestures such as shaking hands, and ordinary body language? What about completely unconscious and involuntary physical responses like shivering, panting, turning pale, blushing, etc.?

- Many individuals who acknowledge that communication through facial expressions exists have never attempted to understand specifically how they communicate. Take some time to reflect on how you use your face to communicate. Also be aware of how the people around you communicate through facial expressions. This process may be repeated for postures, walking gaits, gestures, etc. Have the students refer to the Body Language Poll which they completed in the introductory lesson for some analysis data of their own uses of body language.
- Do you believe that facial expressions, gestures, eye contact, etc. can be completely controlled?
- While we recognize that we often unconsciously communicate non-verbally, are there times when we send non-verbal signals without intention or even against our will? Besides emotions, our body language can communicate physical states such as fatigue, nervousness, hunger, illness, etc. We walk slowly (or quickly), slump, turn pale, shiver, etc. What other of these more subtle signs might we look for?

Does your body language change in different situations (in class, at a family gathering, at an interview)? Describe different situations you've been in lately and how your body language was affected?

Sometimes we need to understand the context or circumstances before we can "read" the body language. For example, we may wonder why a woman is crying while coming out of church, but we realize why when we see her daughter, the bride, following her. Discuss other instances in which we need to know the circumstances in order to understand the body language.

How does our point of view and personal feelings at a particular moment affect our interpretation of non-verbal communication that others are sending? For example, if someone is studying your face or shakes your hand weakly, how might your interpretation differ from times when you feel good about yourself to times when you are less self-confident?

Do you think non-verbal signs of anger, fear, or joy have more or less effect on an individual than verbal words conveying the same feelings?

Sometimes the body language that people send contains contradictory signals. For example, a person may be smiling broadly and yet have clenched fists. How might you go about deciphering these contradictory signals?

Regarding personal space, what elements affect the dimensions of your personal space? How does your personal space change as you move from situation to situation?

Describe a situation in which your personal space was invaded beyond your control. How did you feel? What measures did you take to restore your personal space?

What do you think the average size of the personal space of an American is? How might you go about doing a research study on personal space?

Some researchers are theorizing that Object Language is a form of non-verbal communication. By Object Language is meant hairstyling, choice of fashion, uses of color, cosmetics and other material things, for example, jewelry, that are an expression of a person. What do you think about this theory? Do you use or do you interpret others as using Object Language as a means of self-expression?

Some people use an identity-stress costume, which is usually a form of dress worn by an ethnic or other type of group for the purpose of maintaining an identity separate from the main society. For example, a woman from India may choose to wear a sari in order to maintain her ethnic identity. Do we use more subtle identity-stress costumes to maintain either our sense of uniqueness or our desire to be part of a group?

If appropriate for demonstration purposes, the teacher may be a part of the first skit.

- If the students are going to use a slapstick example such as a silent version of The Three Stooges or Charlie Chaplin, advise them about safety considerations.
- Other possible examples for skits:
 - A shy boy being encouraged by a chaperone or friend to ask a pretty girl to dance.
 - Explaining to your teacher that your dog ate your book report.
 - Eating a large meal in a restaurant and finding you don't have enough money to pay the bill.

Reference: Leon Karel, Expressions, Harcourt Brace Jovanovich, 1974.

Researchers are presently developing theories about color. Different personalities are sometimes associated with different colors. For example, a person wearing yellow may be considered happy. Color also seems to have a psychological effect on people. Do you feel that these studies have reached the level of a science? How might you go about conducting research in these areas?

Some authors are now proposing that we should dress in certain ways for success in business, to socialize with members of the opposite sex, etc. Do you think there is any substance to these suggestions? What are some of the elements that would have to be analyzed in order to develop a theory about this issue?

- It is probably apparent that we should adopt a critical attitude toward the theories and interpretations that have been proposed regarding non-verbal communication. For example, have the students analyze pages 89-95 in Face Language or other sources that propose to interpret body language. Then discuss the scientific evidence found or not found in those sources.

NOTE: This critical evaluation is a crucial part of this unit. Sufficient time should be planned both at this point and at the end of the unit for class discussions focusing on those elements which are scientific and meaningful and those which are pseudo-scientific and in need of further research.

Additional Suggestions:

- The Context of Non-Verbal Communication

Sometimes to fully interpret or read a person's non-verbal communication, we must understand the context or circumstances in which that communication is transmitted. (See above for the discussion question on this topic.)

For an activity which will demonstrate this point, use the photographs in Eye Openers or any photographs in which people are sending non-verbal signals in a particular context. Use construction paper to mask out the context so that only the person's non-verbal communication can be viewed. Then ask the class to interpret the body language and describe what has prompted the non-verbal communication. It is likely that there will be several interpretations. The scene can then be revealed and the body language re-evaluated in terms of the new information.

- Non-Verbal Dictionary

This activity may be a suggested follow-up activity or an activity that may lend itself to independent or group study. Compile an extensive list of emotions and reactions, for example: surprise, joy, disappointment, anger, anxiety, fear, etc. After developing the list of emotions, etc., the students could develop a Non-Verbal Dictionary, which would contain examples of movements, facial expressions, postures, etc. The "Dictionary" itself could take the form of a sound/slide show, a scrapbook, a demonstration, or a photographic display. Planning should include the fact that some emotions and reactions can have variations and apparent contradictions. For example, happiness can be shown with either a smile or tears. The development of an actual Non-Verbal Dictionary would make a good long-term project for an individual or small group.

- The Pickle Conversation

Another activity which strongly emphasizes and gives practice to the non-verbal aspects of conversation is the Pickle Conversation. (Our thanks to Dr. George Curfman, Professor of Music Education, Lebanon Valley College for this suggestion.) This activity involves two students, both of which are active participants. The teacher may designate a certain situation such as selling a watch, selling shoes, selling cosmetics, etc. One student will be the salesperson, and the other will be the customer. Using no props or verbal sounds, the sales person must try to "sell" his product using only non-verbal signals, such as gestures

facial expressions, etc. The customer will respond in the same fashion. The skit will develop spontaneously until an appropriate conclusion is reached.

Another version of this activity is the one from which the name derives. If it is deemed necessary to use some language, the students may use only one word, a kind of nonsense word, e.g. "pickle," which they repeat as often as they choose adding inflections to further aid their "conversation." This activity can be concluded with a discussion of how important and useful non-verbal communication can be in the communication process.

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: Creative Movement: Obstacle Walk

OBJECTIVES: To introduce the students to creative movement.

To provide an atmosphere in which participation and self-expression in imaginative activities would be encouraged.

To enhance student self-confidence in circumstances calling for a performance.

MATERIALS: A good size room clear of desks and chairs

PRESENTATION:

- The teacher may begin this section by using "Ice Cubes" as a warm-up activity.

"Ice Cubes*" is an activity in which the students imagine that they are melting ice cubes. The room where the ice cubes are stored suddenly becomes very hot and the ice slowly starts to melt. The students should use their bodies to demonstrate the ice melting, first by small subtle changes and gradually leading to large movements and different positions. Finally, the ice cubes form a "big pool of water" on the floor.

- In this lesson, the students are asked to visualize imaginary obstacles along their path as they walk in single file around the room.
- The first person in line will designate what the obstacle is (for example, "We are now going to cross a monkey bridge.") and will provide an example of how to clear the obstacle. Then each student in turn will clear the obstacle.

After clearing the first obstacle, the leader will move to the end of the line. The next person will become the leader, designating another obstacle and leading the group to overcome it.

One point of emphasis: the obstacles should be made to be very real. This is accomplished by encouraging the students to actually visualize the obstacles and to use their bodies in such a manner as they would if they were actually clearing the obstacle.

Examples of obstacles could include crossing the stream, crossing a monkey bridge, going under a tree limb, climbing up a set of steps, etc.

However, it is best for the teacher not to tell the students what obstacles could be out there. Have the students use their own imaginations. If necessary, the teacher can be the first person in line for the initial obstacle.

REFERENCE:

*Lorraine Plum, Educational Consulting Associates,
Resource Book: Gifted and Talented National
Conference, 1978.

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: Creative Movement: Silent Movies

OBJECTIVES: To encourage the students to express themselves in an imaginative fashion.

To build student self-confidence in an atmosphere of encouragement and humor.

To provide students with an opportunity to design and participate in a creative silent performance.

MATERIALS: A room with sufficient space for movement

PRESENTATION:

- In this lesson the students are asked to do some basic creative dramatics. "Silent Movies" is a fun activity aimed at demonstrating to the students how movement itself can be used as a performance. It is recommended that the students do the "Obstacle Walk" activity before beginning this activity so as to provide some introduction to non-verbal communication and to build some self-confidence.

After a discussion about old-time silent movies, assign the task of creating a skit to groups of two or three students. The guidelines are that the skits should be relatively short (2 or 3 minutes), should use no verbal language, and should incorporate humor if possible. Examples can include Charlie Chaplin, Shields and Yarnell, etc.

The skit should be something very creative. There may or may not be practice involved; it is even possible to have students ad lib a short scenario.

An example of a scenario would be that of a bank robbery with one or two bank robbers, a teller, etc. The robbers go into the bank and go through the motions of robbing the bank. After the robbery itself, the robbers find that their getaway car does not work. They have to improvise their escape.

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: Movement as Interpretation: Invent-A-Dance

OBJECTIVES: To encourage creativity and psychomotor ability.
To provide an opportunity for self-expression through dance.

MATERIALS: Expressions

PRESENTATION:

- Before beginning this lesson, the teacher should conduct a discussion of how movement, including everyday movements, can be turned into a dance. The teacher is encouraged to briefly demonstrate such a dance.
- Discuss popular dances that have been patterned on animal movements, athletic movements, etc. Examples would include that of:

the monkey
the jerk
the swim

the bunny hop
the mashed potato
the worm

Again, it is recommended that the teacher demonstrate an example of such a dance, both to reinforce the description and to set an atmosphere for performance.

- Discuss movements of certain people or animals in detail. If possible, ask the students to give a demonstration of such movements. Examples would include that of:

a football player
a martial artist
a window cleaner
a crossing guard

a tennis player
a house cleaner
a pizza baker
circus people

- Prepare the students for dancing with a brief session of stretching and other warm-up activities.

- Previous to class the teacher should have selected music that lends itself to an active, creative new dance. It is suggested that the teacher name the new dance, perhaps using one of the examples listed above. For example, our experience has shown that a song such as "Car Wash" provides good stimulation for an active dance which could be entitled, "The Car Wash." Other examples could include "Surfin' U.S.A.," "Boogie-Woogie Bugle Boy of Company B," "The Main Event," and the "Theme from Star Wars." Of course, the choice of music is left to the teacher's discretion.
- With the music selected and the dance named, play the music and have the students get up and dance, inventing the movements of this dance as they go along.

RECOMMENDATIONS:

- If you do not intend to do the other lessons in this section, it is recommended that you show the filmstrip, A Dance of Life, during the introduction to this lesson.
- To set the atmosphere, the teacher can provide his own innovative example of a new dance accompanied to music.
- If time and resources permit, it is encouraged that the performance be videotaped for further enjoyment.
- Another possibility would include that of getting videotapes of sporting events or of videotaping certain common events. These movements could then be studied and turned into a dance. It is appropriate that some movements be slowed down and perhaps others speeded up in order to get the right effect.

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: Movement As Interpretation: Interpretation of Poetry

OBJECTIVES: To present and guide students through the challenge of participating in an interpretative experience which requires the combining of poetry, imagination and creative movement.

To encourage self-expression through movement poetry.

MATERIALS: ALPHA Movement Poetry Guide

PRESENTATION:

- Show the sound/filmstrip A Dance of Life as an introduction to the lesson. Refer to the Teacher's Manual for some interesting teaching suggestions. The filmstrip should be followed by a discussion about interpretative movement in general.

Some suggested discussion questions are:

Were the dancers successful in portraying the animals? If so, how did they accomplish their purpose?

Describe the specific movements which you felt helped to give the "feel" of the butterfly, the spider.

How did the dancers express the conflict between the butterfly and spider? (facial and body gestures, postures, etc.)

- Choose several poems whose imagery would provide some good opportunities for interpretation through movement.

Read a poem aloud and discuss its content, imagery, etc.

Having discussed and examined the poem in terms of its meaning, rhythm, etc., have the students close their eyes and imagine the scene and action of the poem while the teacher reads it aloud for a second time.

Ask the students to share the images they received from the poem. Ask them to describe or imitate those images in terms of body movements, facial expressions, etc. With the teacher reading the poem, one or more students should be encouraged to interpret the poem using the discussions and body movements mentioned above.

NOTE: As many students as possible should be involved in these preliminary movement exercises. It is left to the teacher's discretion as to whether the entire class should participate at once, a group of students should be chosen and assigned parts, two or three poems should be used to give more opportunity for involvement, etc.

- Once the teacher is convinced that the students have a grasp of the process of interpreting poetry through movement, the students should be given a copy of the Movement Poetry Guide (p. Ca 25). The teacher can discuss the steps involved using examples from the previous activities. The students should then be directed to find poems, which they will then use as the basis for their own original movement interpretations either individually or in small groups. This may best be accomplished as an overnight or longer home assignment. The teacher should be careful to plan for sufficient time both for preparation and performance of these original interpretations.

NOTE: Throughout this lesson, the teacher should set a tone of patient encouragement and should attempt to maintain an atmosphere of security and light-heartedness, so as to be especially encouraging to reluctant or shy students.

- The lesson can be completed with a discussion of what has been learned about self-expression, creative movement and poetry. This will help to reinforce the major points of the lesson and to prepare for further study during the Aesthetics of Movement section.

MOVEMENT POETRY GUIDE

Here are some suggestions that may help you interpret and express the message of a poem in movement.

Try these steps:

- 1 READ 2 IMAGINE 3 THINK 4 TRY A MOVEMENT 5 EXPRESS

1. READ a poem through in order to get a general feeling and understanding of its message, tone, action, etc.
2. IMAGINE the sequence of events or images in the poem.
3. THINK of the movement or kinds of movement which would express the idea of the first image.
4. TRY the movement(s) in front of a mirror to determine if it does interpret the first image.
5. Using posture, gestures, body movements, and facial expressions, EXPRESS the feeling you have regarding the first image.

Repeat steps 2 through 5 for each of the succeeding images.

With the poem being read aloud, perform your whole sequence of movements making corrections to improve your interpretation of the poem's meaning.

Give your performance to your parents, classmates, or some other group.

- UNIT: CAN'T YOU SEE WHAT I'M SAYING?
- LESSON: Movement as Interpretation: Interpretation of Music
- OBJECTIVES: To encourage creativity and self-expression through the aesthetics of movement.
- To provide students with an opportunity to participate creatively in an integrated composition of music and movement.
- To develop and convey the message of music through movement.
- MATERIALS: Expressions
- Exploring Mime
- Speaking of...Communication/Interpretation/Theater
- Principles of Modern Dance (Sound/Filmstrip)
- Stravinsky's Firebird (Sound/Filmstrip)
- Debussy's Afternoon of a Faun (Sound/Filmstrip)

PRESENTATION:

- The sound/filmstrips, Stravinsky's Firebird and Debussy's Afternoon of a Faun, may be shown as examples of how music and dance have been successfully joined. Although these filmstrips are illustrated versions of the ballets, they have strong appeal to young, and even to older, students and they are greatly aided by the narration. The showing of these filmstrips, perhaps more than once, and the analysis of the movement and musical compositions they contain should greatly aid the students in their understanding and appreciation of both art forms, and should also provide a foundation for the student work to follow.

- The teacher may begin the lesson on student interpretation of music by guiding the students through an imagery stimulation sessions. The following directions should be given to the students in order to prepare them for the imagery stimulation.
 1. The teacher should aid the students' relaxation by directing them to get into a comfortable position and to close their eyes. With a natural, quiet voice, direct the students to relax the muscles of their bodies, starting with their toes and moving up to the tops of their heads. Then tell the students to relax their minds and empty them of all thoughts.
 2. Following the relaxation, the teacher should play a piece of classical music which is not very familiar to the students and which contains swings in moods. Recommended music to be played is Afternoon of a Faun, Firebird, or Rite of Spring. While the music is playing, the students should relax and imagine that this music is a scene from a movie. The students should not force images into their minds, but rather let the images appear in their minds. (Length is left up to the teacher's discretion, but a selection of 4 to 6 minutes is recommended.)
 3. After the students have listened to the selected music, have them share with the class the description or outline of their "movie." Ask the students to volunteer to act out what they visualized. Choose one or two students to do their performances individually while the musical selection is played again.
- Following the imagery stimulation session, give the students a homework assignment to choose a selection of music for which they will design and develop an interpretation through movement. Music chosen need not be classical and the movement performed does not have to be a "dance." It should, however, be a good interpretation of the moods and apparent images of the music. The teacher should allow for sufficient time for the student performances during the next class session.

Some students may need encouragement and support in order to perform their interpretations. The teacher is, of course, free to modify the requirements of this lesson, but patient encouragement in an atmosphere of security may yield some surprising results in student performance.

- This lesson can be concluded with a discussion of what has been learned about self-expression, creative movement and music. This discussion will help to both reinforce the main points of the lesson and prepare for further study during the Aesthetics of Movement section.

**** ADDITIONAL SUGGESTION:**

- For students who would like to be more creative in this area, the teacher may suggest that they use simple musical instruments to compose an elementary musical theme (perhaps just a series of notes or tones, not necessarily a song) which would provide background for their movement composition. Thus, in this case, the student may design the movement composition first, and, rather than choose pre-recorded music, may decide to create their own simple accompaniment. (Source: Conversation with Dr. George C. Curfman, Professor of Music Education, Lebanon Valley College, Annville, PA)

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: The Aesthetics of Movement

OBJECTIVES: To help students develop an awareness and appreciation of the beauty of movement.

To familiarize students with such modes of aesthetic movement as dance in general, ballet, modern dance and mime.

MATERIALS: A Dance of Life (Sound/Filmstrip)

I Am A Dancer, Too (Sound/Filmstrip)

Stravinsky's Firebird (Sound/Filmstrip)

Debussy's Afternoon of A Faun (Sound/Filmstrip)

The Principles of Modern Dance (4 Sound/Filmstrips)

Dance

Understanding Ballet

Making A Ballet

A History of Ballet and Dance

Exploring Mime

Aesthetics (ALPHA Study Unit)

(See Suggested Materials List for details.)

PRESENTATION:

- The lessons in the earlier parts of this Unit were oriented to the communication aspects of body language, that is, to non-verbal communication as it is manifested on a day-to-day basis. In the Movement as Interpretation section, the emphasis shifted to self-expression and art. This section

is intended to enlarge upon those ideas by focusing on the beauty of movement especially as experienced in dance and mime. Preface the showing of the filmstrip by asking the students to be especially open to the beauty to be experienced in the dance to be shown.

- Then present the sound/filmstrip, A Dance of Life. Follow the show with a thorough discussion of the thoughts expressed and the dance performed. Attempt to have the students focus on the aesthetic elements of the dance, on the way in which the movements of the dancers expressed the meanings involved, on the beauty of the dance. The teacher's guide may provide some helpful suggestions for discussions and activities.
- It would be especially appropriate if the students could attend a professional dance performance. At this stage they should have some awareness and appreciation of the aesthetics of dance. Of course, any preparation which the teacher can provide previous to the performance would be helpful.
- It would also be appropriate to expose the students to the variety of dance: ballet, modern, ethnic, etc. The sound/filmstrip, I Am A Dancer, Too, compares modern and ethnic dance. The four-part set of sound/filmstrips in Principles of Modern Dance takes a rather comprehensive look at modern dance and ballet. The sound filmstrips, Stravinsky's Firebird and Debussy's Afternoon of a Faun provide very fine illustrated versions of those ballets and are especially suited for elementary and middle school students; they may, however, also be effective with an older audience. And, of course, the students' personal viewing of performances of different kinds of dance is almost always to be encouraged. These can be arranged as either class trips or individual trips (perhaps with the parents).

For older students, the teacher may opt for a fuller treatment of dance: the elements of dance, composition, etc. The teacher may then choose¹ to have the students use the Evaluation of Art¹ form, which follows this lesson, in order to render a more sophisticated evaluation of the dance performances experienced.

¹The Evaluation of Art is excerpted from another ALPHA Study Unit, Aesthetics, published by the Educational Resources Information Center (ERIC).

- Full discussion should follow any audio-visual show or dance performance in order to reinforce the major elements studied and also to identify and elaborate upon more subtle elements which may increase the students' appreciation of the dance.
- What has been said for dance could be repeated for mime. The book, Exploring Mime, gives a good presentation of the difficulties and sophistication of mime, and also provides a fine "how-to" approach for student use. Mimes make frequent appearances on television and can now be seen as "models" in some department stores. The students may have the opportunity to view them in those circumstances. Again, however, the attendance at a professional mime performance is encouraged as the best setting for student experience and appreciation of this art form.
- Students who wish to pursue the study of dance or mime more personally should be encouraged and aided in the locating of further resources. Perhaps a mentor program can be established to further growth in this area. The teacher may still be of considerable help by explaining and encouraging the artistic and self-expressive elements that add so much to fine performances. If appropriate, the teacher may schedule some class time for performances by individual students.

AESTHETICS

EVALUATION OF ART

TITLE OF WORK: _____

ARTIST: (Painter, Author, Director...) _____

ART FORM: _____ DATE OF WORK: _____

SUBJECT/CONTENT:

What is the subject (that which is immediately represented in this work)?

What is the content (the deeper or total meaning of the work)? Here list the explicit images, ideas, symbols, themes, etc.

FUNCTION:

What do you think is the purpose of this work? How well does it fulfill its purpose?

Cite examples of the artist's effectiveness.

MEDIUM:

What is the material basis or vehicle of this work?

Does the artist demonstrate technical competence in this medium? Cite specific examples.

What is the scale/dimensions of this work? To what extent does the scale/dimensions affect its meaning, value and significance?

STRUCTURE:

What are the elements of this work and how are they organized?
Are certain elements emphasized?
Does the organization of the elements create certain effects?
Which effects?
To what extent does the structure affect the expression of
ideas and purpose?

STYLE:

What is the overall mood, temper, tone, etc. of this work?
What characteristics of the artist's personality, era,
location, culture, etc. are expressed?
Can this work be classified as belonging to any major style
or movement? Which?

JUDGMENT:

How good do you think this work is? Why?
Does it express or evoke particular values or questions?
If so, what are they?
Is this work significant? Why? In what ways?
Which personal responses did this work evoke in you?
What was its impact or influence on you?
Do you like/dislike this work? Give reasons.

Summarize your personal response to and evaluation of this work in a brief critique.

UNIT: CAN'T YOU SEE WHAT I'M SAYING?

LESSON: Creative Movement Performances

OBJECTIVES: To provide an opportunity for the students to use their newly-developed non-verbal skills for self-expression and entertainment.

To provide an appropriate culmination to the work of this unit.

MATERIALS: A setting appropriate for student performances, with the props, lighting, sound system, etc. that would be required for those performances.

PRESENTATION:

- It is suggested that the culminating event of this unit's work take the form of a series of student performances organized into a show. This show should be presented by and for the members of the class studying non-verbal communication, or it may be arranged that it be presented to a larger school audience. Ideas and preparations for the show should be an on-going part of the unit both for students and teachers. If possible, each student should be involved in an individual or group performance. The teacher's encouragement and suggestions will probably be very helpful to the shy students in the group.
- As the unit progresses, students should be encouraged to choose some aspect of non-verbal communication and to turn that element into a performance. Students may present interpretations of music or poetry; they may perform a mime demonstration. Or they may take one of the class activities, such as "Silent Movies" or "Non-Verbal Dictionary," and change them into an individual or small group performance. And, of course, there are other possibilities.

Such presentations take effort and time, so the teacher should take steps to insure that progress is being made, student creativity is being utilized, and that good quality is being maintained.

- The following are guidelines, based on our experience, which may be helpful to the teacher:

1. Performances should be individual performances or group performances involving 2 to 4 students.
2. Performances in most cases should be relatively short (approximately 3-10 minutes).
3. Rehearsal time is very important. Often students compose their works at home where space and opportunity for rehearsal may be less than ideal. It is very important that they have the opportunity to rehearse sufficiently on the actual stage of the performance. For performances dealing with movement, as these performances are, considerations of space can be crucial. The students, therefore, will require time to get the "feel" of the stage, lighting, etc.
4. The teacher should request that the students submit lists of any equipment that will be necessary (cassette players, record players, microphones, etc.). The teacher should insure that such equipment is available for both the performance and the rehearsal, and that some back-up equipment or personnel support be present.
5. Schedules, space, arrangements, advertisements, etc. for the performance should be taken care of with time to spare.
6. The teacher may consider arranging for video taping of the show so that the performers will be able to see themselves at a later time.
7. Note: Even relatively simple shows to be presented to the class itself take a good amount of time and preparation. The teacher is advised to add about 25% to the time estimated for rehearsal and preparation.

- Our experience has been that these performances can be a satisfying and enjoyable culmination to the work and study of this unit. That is why the teacher should help provide a sense of importance and anticipation for the show. If criticism of the performances

is deemed appropriate, it should be tactful and constructive because of the effort and creativity invested in the work.

- Some time following the show should be allocated for summarizing, discussing and reinforcing the major objectives and lessons of the unit. Follow-up discussions are likely to reveal that the students have now become aware of, and sensitive to, a form of communication they may not have previously taken very seriously. It is hoped that this Study Unit will have provided both benefit and enjoyment to students and will be of aid to them in improving their ability to express themselves and to understand others.